

# NORTHERN JUNKIE



50¢

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NEFFA coming events: "A Day With Ralph Page," Sunday, March 25th. Concord Girl Scout House, Afternoon and evening; supper in between. A Day To Remember! Live music featuring Bob McQuillen and Rodney Miller. At same place; Sunday Feb. 25 a Contra Dance with Fred Breunig & Randy Miller. March 10, Another Couple Dance Workshop with Conny & Marianne Taylor.

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TAKE IT OR  
LEAVE IT

Congratulations to THE NEW ENGLAND FOLK FESTIVAL ASSOCIATION for their work and part in popularizing traditional dancing in New England. A few years ago they decided on a series of traditional contra and square dances to be held in various halls in the Greater Boston area. The majority of them have been held in the Concord Girl Scout House, Walden St. Concord, Mass. The idea was a pronounced success and now they are holding such parties there almost every Sunday afternoon and/or evening October thru May. Live music is emphasized. All of this has added to the growth in interest of traditional dancing and, equally important it has added greatly to the interest in live music for such events. Too, it is developing young people to take up the art of calling the dances and there are some excellent young callers learning the art along with some outstanding musicians capable of playing the dances in proper manner.

Along the same idea was the Cotillion held at the Girl Scout House in mid-December featuring an orchestra of nine pieces, including cornet and clarinet along with the string instruments. It was the outstanding dance event of the year. At last, this generation of dancers heard and danced to the "big band" sound of traditional-style quadrille and contra dance music.

Tony Parkes & Donna Hinds conceived the idea of the Cotillion and got together the orchestra. May their tribe increase!

Sincerely

Ralph

Tradition:

Dance In

Québec



by JEAN TRUDEL Ethnologist

This article appeared in "FORCES #32" a Quebec publication and is reprinted here with the consent of M. Jean Trudel and of "FORCES".

## Part 2

### The Quadrille

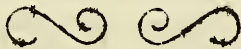
Honor where honor is due. First, the quadrille, the most widely-known group of dances in Québec. There are five different types: the quadrille, Lancier, Calédonia, Saratoga and reels à seize, plus some recent variations like the polka Quadrille and the valse Lancier. (18) (Approximate translations: the Lancers, Calédonians, Saratoga reel, Sixteensome reel, Polka quadrille, Lancers waltz). Generally there are five parts to each dance, although the quadrille is often danced in four or eight parts and the Calédonia in three parts, principally in Lotbinière county.

The quadrille began to take shape under the Napoleonic Empire. The name was first used to designate a formation of dancers, usually eight, who would execute a set of contredanses before an audience. Gradually the manner changed to designate the dance itself; a series of well-defined, orderly contredanses. By the mid-19th century the five figures of the quadrille (known in Québec as parties de quadrille) had acquired their definitive forms: 1, Le Fontalon, 2, L'Été, 3, La Poule, 4,

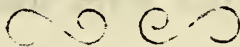


La Pastourelle or La Trénis, 5, La Finale.

How did these five figures take shape? The answer is not as straightforward as several 19th century commentators would have us believe. Gawlikowski realized this as did Desrat who skipped over the controversy regarding the origins of the first Quebec contradances -- were they the English village dances known as Country Dances, or from the Latin Contra Saltare (to dance opposite) -- and went straight to a discussion of the quadrille. The word, quadrille, he wrote, finally replaced contredanse as a clear definition of four couples dancing together. The five figures of the quadrille were put together at the beginning of the 19th century, but several of them had been danced before that. A series of circumstances or successive events led to the grouping of these five figures into the quadrille. All quadrilles composed since 1830 and distributed in a uniform way show that from that time the quadrille followed rules that have been adhered to ever since, except for the discarding of the Trénis figure. (19)

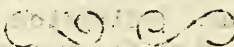


In fact, the quadrille originates from the English country dance of the 16th century. The longway (a type of country dance in which the dancers form two lines, facing each other, gentlemen on one side, ladies on the other) arrived at the French court at the end of the 17th century, whereupon its vitality revolutionized and indelibly stamped 18th and 19th century French dance repertoires, which in turn influenced Québec.

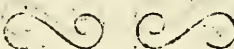


The principles of the contredanse (20) are simple when compared with the rigor of Fontainebleau or Versailles where dance was an idealized image of courtly relationships (21) and individual couples in descending order of nobility, performed as brilliantly as they were able before a select audience. (22) The Québec contredanse is like a game based on the movements to be

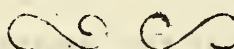
made, the figures to be executed and the communion of the dancers, rather than the mannered execution of an elegant step. The first couple dances the first figure alone, then with the second couple, (the first gentleman with the second lady and the first lady with the second gentleman). Then the first couple repeats the figure with the third couple while the second couple moves into the first couple's place and dances the same figure alone. This sequence is continued until all couples are back in their original places.



Hundreds of new contredanse figures appeared during the 18th century and some are still danced today. Early in that century a new dance form appeared, based on these figures. Called the contredanse francaise it was a dance for four or eight persons arranged on the sides of a square. This contredanse became popular throughout the community and by the end of the century had established itself as an independent dance form.



At the beginning of the 19th century many of the contredanse figures fell into disuse and the mood of the dancers changed. A limited selection of the most popular dances succeeded the elaborate sequences of the 18th century. The fundamental evolutions were retained and incorporated into the contredanse sets or medleys, which gradually simplified to form the quadrille, a set of five, well-defined figures for four couples in a square, and executed in a given order.



In France the quadrille signifies the final agency of a long glorious epoch of dancing and high society. Gawlikowski, Paris dancing master, writes, that in days gone by the best dancers showed off their skill in the quadrille, the creation of successive choreographers who were, at the same time, remarkable musicians. Now,



says Gawlikowski, a child can dance the quadrille, so simple has it become, it is an insult to French taste to consider this the national dance. We in France seem unable to retain any of our national cachet. (23)

J.M. Guilcher finds himself obliged to add that the quadrille will be dismissed as insignificant and unattractive, impoverished and stilted, lacking individual expression, the day technical virtuosity is discredited and emulation forbidden. (24)

In 17th, 18th and 19th century France, dance was shaped by the dance master and was primarily destined for a specific public. In 18th, 19th and early 20th century Québec, dance was much more a part of tradition as such than of technical apprenticeship. There were dance masters here but they were never part of the institution of dance. A few observations of the times: Madame Bégon writes on December 27, 1748, that Martel his wife and Landriers are learning to dance in preparation for the balls to be given by intendant Bigot; later she complains that there were not enough dance masters to go round. (25) Louis Renault taught dance between 1737 and 1749. (26) At the end of the 18th century there were three dance masters: Dulongpre and Bellair around 1796 (27) and Antoine Rod, who taught between 1799 and 1820. He advertised in the Gazette de Québec, on October 19, 1820, as follows:

Dancing Academy - Mr. Rod will open his Dancing Academy, in his House, No. 31, St. Peter's Street, Lower Town, at one o'clock in the afternoon of the 6th December, when he will give his attendance to young Ladies and Gentlemen under the age of ten every Wednesday and Saturday, during the season; and on Monday and Thursday from six o'clock to nine for gentlemen, at

which times he will teach and explain the Quadrille, Cotillion and Waltz steps; Scotch and Irish dances, the minuet and the different manners of dancing it, he will also pay great attention to make his pupils acquire the most graceful attitudes; he has lately received a collection of dances from the Dancing Master of the King's Theatre Opera House, London, a dissertation on the style of the Ball Room, with various sets of Quadrille, Cotillion and Country Dances, and the latest and most fashionable manner of dancing them. The most strict attention will be paid to the conduct of the pupils entrusted to him, and proper order kept at his parties. Mr. D. gives lessons at private lodgings, and particular lessons at his rooms. (28)

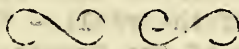
This is the oldest document we have come across containing concise information on the repertory of the time. In fact, it is one of our few sources; there is no more written information until the early 20th century. We must therefore rely on the observations of isolated researchers over the past 20 years if we wish to describe, analyze and understand traditional dance

The quadrille: Québec's national dance

The quadrille was adapted with originality from its European forerunner and is now considered the national dance of traditional Québec. The "quadrille" is the most popular of the group of dances of this type and there are several ways the dancers can be arranged: contredanse double (two lines of dancers, gentleman, faces lady and gentleman and lady alternate down the line); contredanse double de quadrilles (the same, with couples dancing in sets of four); carré simple (four couples in square formation); carré double (eight couples in square formation) or dancers in a rectangular formation. In all these formations the same number of dancers face each other across the floor.



The most striking aspect of the quadrille in all its variations is that, no doubt as a result of the isolation in Québec, it regained its socializing influence it had lost in France, and in addition modified all the other dance forms here. The French quadrille was structured so that each couple could take the spotlight before the assembled company in an atmosphere of aesthetic competitiveness. In Québec this structure was used to a different effect. Dancing was not a mere diversion; it was a means of communicating on a level that everyday life did not allow.



The attentive observer will notice that as the dance develops the figures require increasingly intimate social relationships on the part of the dancers, right up to the final union of the dancers in a single movement of total communication. From the first to the sixth set of the quadrille there is a progressive increase in human, social and physical relations; so, in the first part the chaine du reel (reel chain) the dancers do not touch, avert their glances and show no signs of enjoyment. In the sixth part, the bastringue, the dancers all join hands and execute the same figures simultaneously. Each lady has danced with each gentleman, the dance floor has been covered and each dancer is back in his original place. The same pattern is repeated in different forms and at different levels in all other dances. (29)



#### The reels

"He advanced gallantly towards Madame Tanguay and this was the signal to all to begin the first steps of this spirited Scottish dance".<sup>(30)</sup> The reel was danced in 19th century Québec and was already well enough integrated into social customs to warrant mention in the documents of the day.

Like the contredanse and its offspring the quad-

While the origins of the reel's structure are obscure. Contrary, once again, to popular belief, the reel was a dance figure before it was used as a musical term and is a series of rapid, interweaving movements. The English verb "to reel" is a faithful rendition of the movement used in the sense of winding in and out, twirling, threading, zigzagging, etc.



Thomas Wilson writes the following on the structure and origins of the reel: - "In their construction they consist merely of the Country Dance Figure of "hey" with alternate setting. These Dances (the threesome reel and the foursome reel) derive their name from the construction of the Figure of hey, of which Figure only they are composed...representing double S's or serpentine lines, interlacing or intervolving each other, which describes a figure of 8, and exhibiting in the performance...a "Reeling motion". (31)



The figure of hey or hay is basic to all English dancing. In 1588 Thoinot Arbeau (anagram of Jean Rabourot) describes the hay as being in binary form, like the courante (coranto). Dancers take turns to dance as in the courante then intertwine in the figure of hay. (32)



There follows a detailed description of the principal figure, the hay, which is generally accepted as the origin of all figures of the reel. The expression "to make hay" of something, which signifies confusion, accurately portrays the figure of hay described by Melusine Wood and Cecil J. Sharpe. (33)

"The Hey may be defined as the rhythmical interlacing in serpentine fashion of two groups of dancers, moving in single file and opposite direction." (34)

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This figure can be executed in an almost infinite variety of ways, as the dancers wish or tradition dictates. Our repertory is based on these traditional chain movements - the grand chain, for example, appears in nearly all dances.

~ ~

The original reel of the simple contredanse is still found in those isolated parts of the province where English, Scottish and Irish influences were most marked in these regions, as if to underline the difference between the reel with its British origins and the quadrille, we have often come across the question - "What shall we dance - English or French?" meaning the English country dance or the French square formation.

~ ~

Our research showed the most popular reels to be the Brandy (in Québec City, Charlevoix, Saguenay and Lac-Saint-Jean); the Dense du caster ("beaver dance" in Lac-Saint-Jean and the Gaspé peninsula); the Pont de l'ombre ("bridge of shadows" - in Saguenay), the belle Catherine ("beautiful Catherine" - in Charlevoix, Saguenay and the Gaspé); the danse du mouchoir "handkerchief dance", the danse des foins ("hay dance"), the reel à trois (threesome reel), the reel à quatre (four some reel), the reel à neuf (ninesome reel), etc.

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### The cotillion

The cotillion has a twofold history. It first appears at the beginning of the 18th century and makes a comeback in the mid-19th century. The name is retained, but the choreography and manner of execution are completely different. These two cotillions are still danced in Québec and the table below shows the early 18th century version (which later becomes a French contredanse) and those parts still danced here.



## 18th century cotillon

Four dancers: 2 couples facing.  
(gentleman opposite gentleman,  
lady opposite lady).

1. Forward advance by four
2. Forward advance by two
3. Single hand
4. Two hands
5. Moulinet
6. Round



## French contredanse (35)

## Quebec cotillon

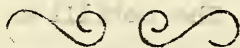
2 or 4 couples

4 couples in a square

- |                               |        |
|-------------------------------|--------|
| 1. The round                  | 1. Yes |
| 2. Single hand                | 2. No  |
| 3. Two hands                  | 3. No  |
| 4. Ladies' moulinet           | 4. Yes |
| 5. Gentlemen's moulinet       | 5. Yes |
| 6. Ladies round               | 6. Yes |
| 7. Gentlemen's round          | 7. Yes |
| 8. Allemande                  | 8. No  |
| 9. Grand circle and reverence | 9. Yes |

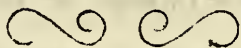


After each figure comes a refrain and, as we see, only three figures have changed significantly; the forward advance by four and by two have been replaced by a round and an Allemande has been added at the end.

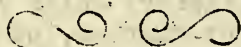


Although we are told that figures two and three were still being danced on the Île-aux-Coudres some thirty years ago, Québec tradition as a whole has retained the six parts denoted on the table. The final round has generally been replaced by a simple or double grand chain. There are only two cotillons still danced today: la cardeuse ("the carder") in the Charlevoix and Saguenay regions, and le cotillon of the baie Sainte-Catherine, Tadoussac and Sacré-Cœur regions. This latter in-

cludes in its refrain the step described by Thoinot Arbeau in his Branle de Bourgoëne (36)



The second, mid-19th century cotillon emerges as the quadrille loses its popularity; the event is significant as it marks the end of a long tradition of figure dances. Around this time the dances for single couples begin to appear: the polka, waltz, redowa, mazurka and so on.



The new cotillon retains only the introductory round and the alternance couples-refrain. The early 18th century figures and sequences have been dropped. The four couples are arranged on the sides of a square and take turns to dance, each choosing the figure they wish. The strict rules of the French contradanse have been abandoned in favor of a spirit of light-hearted enjoyment. Around 1880 Desrat describes 183 cotillon figures in his "Traité de la danse". They form the basis of the American quadrille and subsequently of the American and French-Canadian square dance.



#### The French-Canadian and American square dance

These two square dances have the same origins and certain resemblances but also fundamental differences. Both are danced by four couples arranged on the sides of a square. There are three distinct parts to the dance: first the presentation, in  $6/8$  time; then the main part, which gives its name to the set (37) and danced in  $2/4$  time; and the finale, (coquette, breakdown; etc) in brisk  $2/4$  time. But in the American square the three other couples in the following order: on the right, facing, on the left. In the French-Canadian version the lead couple dances first with the facing couple, then the couples to either side. There are numerous variations on the theme that allow each gentleman

to dance with each of the four ladies and then return to his original spot. Further research should shed greater light on the development of this dance.

- to be continued -

### References

18. The reader can find a complete description of three versions of these dances on the following records:- for the Quadrille and Lancier: Jules Verret, Danses traditionnelles du Lac-Saint-Charles, op cit; for the Calédonia: Jean-Marie Verret, Danses traditionnelles du Lac-Saint-Charles, Reels, Gigue, Calédonia. Philo records, No. Ferrisburg, Vt. 1976 (London Label, Canada. Production by Jean Trudel.
19. Desrat, G. Traité de la danse contenant la théorie et l'histoire des danses anciennes et modernes avec toutes les figures les plus nouvelles du cotillon. New edition, Paris, Delarue (no date) pp. 99-100.
20. For the etymology and development of the contredanse the reader would do well to consult the scholarly work of Jean-Michel Guilcher: La contredanse et les renouvellements de la danse française, Paris-La Haye, Mouton et Co. 1969, 234p. pp.13-19; also Michel Brenet article in Dictionnaire pratique et historique de la musique, Paris, Armand Colin, 1926; the works of Cecil Sharp and Melusine Wood, but primarily John Playford's The English Dancing Master or Plaine and Easie Rules for the Dancing of Country Dances, with the tune to each Dance, London, Thomas Harper, 1651. In Playford's, "English Dancing Master, 1651", a facsimile reprint with an introduction, bibliography and notes by Margaret Dean Smith, London, Schott and Co. Ltd. 1957, XXXI-90 p.
21. Guilcher, Jean-Michel: La contredanse et...op cit.
22. Ibid. p 42
23. Gawlikowski: Guide complet de la danse, new edition Paris, Marpon et Flammarion (circa 1885) p. 19



24. Guilcher, J.M. La contredanse et..op. cit. p. 167
25. "La correspondance de Madame Bégon" op. cit. p. 21
26. Massicotte, E.Z. "Les métiers rares d'autrefois". In Bulletin des recherches historiques, vol. XXXVI, no. 10 October 1930, p. 611.
27. Gazette de Montreal, October 18, 1787, and September 30, 1790; Québec Herald, May 24, 1790.
28. See L. Brault's article "Antoine Rod, professeur de danse a Québec," in Bulletin des recherches historiques vol. XLIII, no. 2, February 1937, p. 57.
29. A table comparing the interaction between couples would give a general idea of how quadrilles differ in this respect.
30. Faucher de Saint-Maurice; Narcisse, A la veillee, Quebec, C. Darveau, Printers 1881, p. 14
31. Wilson, Thomas: The complete system of English country dancing, containing all the figures ever used in English Country Dancing, with a variety of New Figures and New Reels, London, Sherwood, Neely and Jones (no date) pp. 135-136
32. Arbeau, Thoinot: Orchesographie, Paris, 1588, p. 90 Reprint with an introductory note on 16th century dances by Laure Fonta, Geneva, Slatkine reprints, 1970.
33. Sharp, Cecil J. The Country Dance book, Part 11 London Novello and Co. Ltd. 1912. See also: Melusine Wood, Historical Dances, 12th to 19th century, London, Imperial Society of Teachers of Dancing, 1952; and the excellent volume by J.G. O'Keefe and Art O'Brien: A Handbook of Irish Dances, with an Essay on their Origin and History, seventh edition, Dublin, M.H. Gill and Son Ltd. 1902.
34. Sharp, Cecil J. op. cit. p. 49.
35. See: De la Cuisse: Le repertoire des bals, ou theorie-pratique des contredanses, decrites d'une maniere a vec des figures demonstratives pour les pouvoir danser facilement, auxquelles on a ajoute les airs notes, Paris, Castagnery, circa 1762.

36. Orchesogra phie. op. cit. p.74

37. From the English expression "set of dances".



### DANCE THROUGH THE AGES

"Dancing is the loftiest, the most moving, the most beautiful of the arts, because it is no mere translation or abstraction from life, it is life itself.

"For the artist life is always a discipline and no discipline can be without pain. That is so even of dancing, which of all the arts is most associated with pleasure. To learn to dance is the most austere of discipline.

"Dancing as an art, we may be sure cannot die out, but will always be undergoing a rebirth. Not merely as an art but also as a social custom, it perpetually emerges afresh from the soul of the people."

Havelock Ellis

"And beautiful maidens moved down in the dance  
With the magic of motion and sunshine of glance;  
And white arms wreathed lightly, and tresses fell free  
As the plumage of birds in some tropical tree."

John Greenleaf Whittier

"I love to go and mingle with the young  
In the gay festal room - when every heart  
Is boating faster than the merry tune  
And their blue eyes are restless and their lips  
Parted with eager joy and their round cheeks  
Flushed with the beautiful motion of the dance".

Nathaniel Parker Willis

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A CATSKILL SONGBOOK by Norman Cazden has just be republished by Purple Mountain Press, Ltd. Main Street, Fleischmanns, N.Y. 12430. First time in soft cover. \$5.95.



## WHAT TO DO

If your equipment should be stolen and later turn up at a pawn shop or a police station you could have a problem proving that you actually own the equipment, if the serial number plates have been removed. Here are a couple of things that you can do, without going to a lot of work.

On your speakers, remove the two screws that hold the socket on the top of the speaker. There is enough space in the wire so that you can lift the socket out without disconnecting anything. Roll up your business card and tape it firmly to the wire, and fasten the socket back in place. In any case of disputed ownership, someone would have a bit of trouble explaining how your card got inside his speaker.

On your amplifier, lift out the turntable platter. Underneath, where it won't show, engrave or scratch its serial number into the aluminum deck. Record the serial number in your files. That number is also recorded in our office and we could back you up if any questions of ownership should arise.

## PROTECTING AGAINST THEFT

Consider the cost of having an alarm system instal



led in your car, van or station wagon. Compare that cost with the amount that you would lose if you should be ripped off. It could prove to be a very good investment! On two occasions, while out on a sound job, our shop wagon has been broken into. Both times, the alarm went off and its contents were left intact.

Always, if possible, lock your equipment away so that it is not visible. There are thieves who can open your vehicle as quickly as you can with your key, but without an obvious prospect of a quick haul, they are likely to pick on some other vehicle. And if an alarm goes off when your vehicle is broken into, chances are good that the thief will leave without taking anything.

Never, ever, leave your vehicle open, or set anything down outside between trips while you are loading or unloading your equipment at a dance. Several callers have been ripped off in just that way. When you make your first trip to your car with equipment, put it in your car and lock it up before you go back in the hall for your second trip, or you may be very sorry!

Hilton Audio Products  
1033-E Shary Circle, Concord, Ca. 94518

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CDS, BOSTON CENTRE, INC. presents Fred Breunig in a Morris Dance Workshop, Saturday, February 24, 1979 Brimmer and May School, 2:30 - 4:30 p.m. Some morris dance experience helpful. \$2.50 per person. In the evening - English country dances & American contras. 8:00 - 11:00 p.m. \$2.00 per person. Live music at both sessions. Further information from CDS, 57 Roseland Street, Somerville, Mass. 02143.

THE BOSTON CENTER, INC.





# A LOVE AFFAIR WITH OLD VIOLINS

by ERIC HELMAN

C.L. Elsmore, of Eagan, Minnesota, loves working with violins; he always sees their potential.

Elsmore, 71, collects violins but keeps them only long enough to restore and repair them. Then he sells them, mainly because he wants them back in circulation.

"A violin should be owned by a person who appreciates it for what it is," he says, "a remarkable and versatile musical instrument. People who buy them merely because they look old and valuable really irritate me. So what if a violin is old - it's only valuable if it's in good working condition."

He goes on to tell of a fellow who collects violins and just stores them under his bed, where "they aren't doing anybody any good." Because he thinks they are valuable, he asks such an exorbitant price that Elsmore can't afford to rescue them, restore them, and reoffer them to someone who will make their strings vibrate with music again.

Elsmore repairs violins for others. He also scouts estate sales and second-hand shops for abandoned violins, considering each find a new challenge.



He bought one violin for \$10. Its owner was planning to sell it as a planter. After a year's work Elsmore sold it to a high school student for \$225. His favorite violin, estimated to be more than 100 years old, was once owned by a nun in Hastings, Minn. When Elsmore sanded down to the wood, he found it decorated with pictures of St. Cecelia, Patron Saint of Music. The design once more adorns the instrument - through the 10 thin coats of varnish and a final finish of hand-rubbed boiled linseed oil Elsmore applied.



It is not unusual in the warmer months to see two or three violins swaying from his clothesline. "That's how I dry the varnish coats," Elsmore said. "In the winter, I use an infrared lamp, but nothing's better than sun and wind. The Italian violinmakers used to dry them on their rooftops."



He calls his basement workshop The Viol Inn. There he begins his restorations by completely dismantling his old violins. He brushes around the edges with hot water to loosen the glue and uses a hot knife to ease the body open.



"You can't really determine the quality and condition of a violin until you get it apart," Elsmore said. "Sometimes you're happily surprised by what you find."



He spoke enthusiastically about the instrument he was currently restoring. "It isn't just slapped together like some violins," he said, adding, "I want to do an extra-super job for these people. Their grandfather gave this violin to their daughter."



tra dances mainly, but finally introduced quadrilles and the polka. He played first violin and did the prompting in a stentorian voice which could be plainly heard across the street. His "First four right and left now" "All in a round circle now", and other changes, always ending with "now", are still remembered by survivors of that school.

<<->>

Since those days referred to, dancing, like singing has very generally been taught in private classes, and it is now hard to find a young person who does not know how to dance, although they may never have attended a public dancing school.

<<->>

The names and dates used in this sketch may not be strictly accurate, but that they are approximately correct is believed by

"ASH SWAMP".

\*\*\*\*

Ralph Sweet, Caller plus music by "The Fifers Delight" give you Traditional American Country Dances on the 2nd & 4th Saturdays each month at Powder Mill Barn, Hazardville, Conn. Beginners welcome!

If you like Hungarian music and dances you should know that an excellent place to obtain them is HUNGARIA RECORDS, Box 2073, Teaneck, N.J. 07666. Write them direct for their listings.

\*\*\*\*

The heaviest thing a person can carry is a grudge.

A serious impediment to marriage is the difficulty of supporting the government and a wife on one income.

\*\*\*\*

BOOK ADD

## RECORD REVIEW

JEAN CARIGNAN PLAYS THE MUSIC OF COLEMAN, MORRISON AND SKINNER. Philo Records FI 2018. The Barn, N. Ferrisburg Vt. 05473. \$7.50.

Glorious, superlative, breath-taking fiddling by the greatest folk fiddler the world has yet seen. Jean has always loved the music of Coleman, Morrison & Skinner and this LP proves it. There are other tunes on it notably from New Brunswick and some jigs as played by the Irish accordionist, John Kimmel. And there is one band "Bavarian Waltzes", that is out of this world. I wish that every would-be fiddler in Appalachia could be forced to listen to the grace notes and trills that Johnny so effortlessly uses here. Run for your check-book and send for this LP. It will be generations before the folk world hears the like of Jean Carignan.

YOU AND YOUR SUPERSTITIONS by Brewton Berry. Columbia; Lucas Brothers, 1940. 249 pp. Preface; Line drawings by L. Frederic Stephens; Footnotes; Index. Republished by Gale Research Co. Detroit, 1974. CIP: L.C. Card No. 78-174904. ISBN 0-8103-3985-5. \$11.00.

This is a lovely book and interesting to all, even to those who say they are not superstitious, yet every day they carefully read their horoscope! It is a human

The head and the neck get plenty of movement, too. You have to be pretty sure of where you're going next, if your square is to continue moving.

□

Moreover, physicians who square dance suggest you stay on the floor between the squares. Don't stop that good circulation by sitting down right away. Besides, rounds require a good deal of control and discipline.

□

That's the biggest fringe benefit of square and round dancing. It keeps the brain in gear. You're not just moving the legs, arms, and head. You have to think if you want to be in the right spot in the square, and off your partner's feet in a round.

□

And we haven't even mentioned the fun element. Square dancing sells itself on the obvious fun. Actually, the exercise is of secondary consideration. Perhaps that's why most exercise experts ignore it!

from Mobile MESSENGER" Mesa, Ariz. 3/22/78

\*\*\*\*\*

From August 5 - 10, 1979, St. Olaf College will offer an institute for teachers of German. An annual event at the Minnesota college located about 35 miles south of Minneapolis, the institute in 1979 will focus on the calendar year as manifested in folklore. Folklore, folk festivals, folk dancing in particular, and folk traditions at peak festivities during the year. All are welcome to attend, however, many sessions are conducted in German, since the program is primarily intended for teachers of German. For more information, contact the director, Dr. Vorn J. Riepley, St. Olaf College, Northfield, Minnesota, 55057.

\*\*\*\*\*



# BOSTON

## WALTZ CAPITAL OF

### THE U.S.

by ALISON ARNOLD



Bostonians have always loved to dance. The fame of the Boston Assemblies that began in 1845, spread nationwide. They reached their peak in the early 1900s and continued until World War I.

Men wore full dress and white kid gloves and women took their handsomest jewels from safe deposit vaults to wear with beautiful ball gowns.

Next in importance were the Hunt Balls, originally held in 1885 under the auspices of the Myopia Hunt Club. The Waltz Evenings held at the Copley Plaza for more than a quarter of a century glide serenely on.

Waltzing in Boston in 1834 was considered "indecorous". The woman who performed this disgraceful misdemeanor was Mrs. Harrison Gray Otis, a social leader.

Mrs. Otis first saw the graceful dance when she visited the French Court and when she returned to Boston she introduced the waltz with Lorenzo Papanti, Boston's popular dancing partner, at a party in her Beacon

Hill House. Elaborately gowned and bejeweled, she swirled in a waltz before her shocked friends.

<<->>

Although Mrs. Otis was a social arbiter, it wasn't until the international Peace Jubilee in 1872 when Johan Strauss played in Boston, that the waltz really became popular and he composed a Jubilee Waltz especially for the occasion. Today the lilting waltzes of Strauss and Waldteufel are featured at the Waltz Evenings.

<<->>

In 1934, the late E. Schier Welch and his wife renewed the waltz in the drawing-room of their Louisburg Square house, which had been the setting for Jenny Lind's marriage. Ten couples were invited. Ages of the guests ranged from 17 to 70. Mrs. Welch said, "Nobody cared about age or sex. It was pure passion for the waltz."

<<->>

So serious were these dances that no one was allowed to smoke or drink, although Mrs. Welch's husband was one of Boston's leading wine connoisseurs and his collection of madeiras dated back to the Revolution. The music was provided by phonograph records imported from Vienna.

<<->>

For four years these parties were shrouded in secrecy. Finally, however, their popularity spread and the Waltz Evenings, as they came to be called, were held in the Louis XIV ballroom of the Hotel Somerset, and later at the Copley Plaza where they are now held.

E O E

Under the direction of the late Mrs. Russell Howell of Louisburg Square, the Waltz Evenings were open to the public, but admission was and still is by invita-

tion only. After Mrs. Howell's death Mrs. Courtenay Crocker, Jr. took over and the Waltz Evenings are now under the direction of Mrs. George Whitelaw and Miss Emelda Libby.

≡ ○ ≡

Hostesses reserving tables must submit to them in advance the names of their guests. Women are asked to wear full-skirted gowns as they are more graceful for waltzing. Pantsuits are frowned upon. Men are urged to wear white tie and tails, but black tie and dinner jackets are permissible.

≡ ○ ≡

On Jan. 18, 1945, a group of Boston waltzers, led by Mrs. Howell and Mrs. Welch, invaded New York's Ritz-Carlton Hotel and had a Waltz Evening there with music provided by Boston's beloved Ruby Newman and his special string orchestra.

≡ ○ ≡

But New Yorkers, even when Waltzing to a Boston orchestra, were different. Bostonians took their pleasures seriously and went about the business of finding their tables and settling themselves with a determined air. New Yorkers arrived with a smile and soon champagne corks were popping and the evening was merry.

<<->>

The fame of the Boston Waltz Evenings also spread to Philadelphia. In 1964, Boston waltzers staged a Waltz Evening in the Bellevue-Stratford Hotel there.

<<->>

When the Boston Opera Group put on a version of Strauss's "Die Fledermaus" under the direction of Sarah Caldwell, a dozen of Boston's best waltzers were asked to appear in the waltz scene. They wore period costumes and carried fans.



All ages go to the Waltz Evenings, although most of the dancers are in their 50s and 60s.

<<->>

Boston's best waltzers, who compete for Tops of the Year in May, include the Anton Winklers, Mr. and Mrs. Hartley W. Bartlett Jr., Rev. and Mrs. George Blackman, the Richard Carrolls, the William McNeelys, Dr. and Mrs. Donald B. Sohn, Mrs. Barbara Walker, the Robert Minots, Mr. and Mrs. Visvaldis Paukulis and Mr. and Mrs. Asa E. Phillips Jr. whose daughter, Ann, is one of the younger enthusiasts.

<<->>

Few Bostonians waltz the original non-reversing Viennese way, finding it "too dizzying". But a group of expert waltzers meets twice a year in the Oval Room of the Copley-Plaza for an evening of real Viennese waltzing. These are called Viennese Evenings.

<<->>

Barbara Walker, an inveterate waltzer, explained, "Reversing is essential on a crowded dance floor. That is the way most Americans learned to waltz." Then she added: "But a really good waltzer can dance either way. Women's Lib notwithstanding, the trick is for the woman to keep her eye on her partner's tie and let him do the leading."

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There are six Waltz Evenings each season. Tickets for the series are \$66 and \$12.50 for one evening. The next Viennese Evening will be March 31, 1979.

\*\*\*\*\*

Sunni Bloland leads a "Let's Dance in Romania" tour Aug. 7 - 27. Contact her at 2708-A Dana St. Berkeley, Calif-94705 for more information.

# SQUARE DANCE

## TRAILIN' STAR

As called by the late Jim York, one of the all-time great western callers.

Suggested music: Any good western-style breakdown.

First and third bow and swing  
 Promenade the outside ring  
 Go all the way around just you two  
 Two and four do a right and left thru  
 One and three out to your right  
 Circle four you're doing fine  
 Spread right out and form two lines  
 Go forward and back and step it light  
 Then cross trail thru, gents star right  
 Gals promenade 'til you hear me sing  
 Reverse the star, reverse the ring  
 Pass her twice and don't be late  
 Gals step in behind your date  
 It's a left hand star and star all wight  
 A left hand star and don't you blunder  
 Gents reach back with the right hand under  
 Box the gnat to a right hand star  
 Walk along now but not too far  
 Gals reach back with the old left hand  
 Allemande left and a right and left grand.

Repeat entire dance three more times.

\*\*\*\*\*

What this country needs is a medicine bottle that can be opened by adults.

Suspenders are just about the oldest form of social security.

# FOR SALE

Heritage Dances of Early America - \$5.00  
by Ralph Page

The Country Dance Book - \$5.50  
by Beth Tolman & Ralph Page

A Choice Selection of American Country Dances Of The  
Revolutionary Era - \$3.00  
by Keller & Sweet

Twenty Four Early American Country Dances - \$4.50  
by James Morrison

The Ralph Page Book Of Contra Dances - \$2.00  
by Ralph Page - 22 dances plus music

Square Dances From A Yankee Caller's Clipboard - \$5.00  
by Louise Winston & Rod Linnell

Swing Below - \$2.00  
by Ed Moody

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117 Washington St.  
Keene, N.H. 03431

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\*\*\*\*\*

Conny Taylor, 62 Fottler Ave. Lexington, Mass. announces a new FOLK DANCE RECORD CENTER. For more complete information call him at VO 2 - 7144.

\*\*\*\*\*

JUST ARRIVED FROM ENGLAND a shipment of THE SOUTHERNERS PLUS TWO PLAY RALPH PAGE, \$7.50 each. The finest LP of music for contra dances yet produced. Postpaid from:

Ralph Page, 117 Washington St. Keene, N.H. 03431

\*\*\*\*\*

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\*\*\*\*\*

Subscribe to MIXED PICKLES. \$5.00 per year. Edited by Raymond La Barbera. Published by the FOLK DANCE ASSOCIATION. P.O. Box 500. Midwood Station, Brooklyn, N.Y. 11230.

\*\*\*\*\*

# FOLK DANCE WEEKEND

May 4-6 1979

at

THE INN AT EAST HILL FARM

TROY, N.H.

with

CONNY TAYLOR - General Folk Dances

DAVID HENRY - Greek Dances

GERMAIN & LOUISE HEBERT - French Dances

RALPH PAGE - Contra Dances & Lancers

COST: \$58.50 per person. FOLK DANCE WEEKEND starts with supper Friday, May 4th and closes with the noon meal Sunday, May 6th 1979. Part-time guests accommodated & cost pro-rated. Please send \$10.00 per person advance registration to assure you space.

Modern heated cabins & rooms all with private or semi private showers & baths. Indoor, heated swimming pool too for your use and convenience.

Call or mail your reservation to Ralph Page  
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phone at The Inn: (603) 242-6495

# 35TH ANNUAL

NEW ENGLAND

FOLK FESTIVAL

APRIL 20, 21, 22, 1979

NATICK HIGH SCHOOL

NATICK, MASS.

in cooperation with Natick Recreation Dept.

THE BEST FOLK FESTIVAL IN THE COUNTRY

SQUARE, CONTRA & FOLK DANCING	Folk Bazaar
FOLK MUSIC & SONG	Crafts
INTERNATIONAL FOODS	Exhibits
CONTINUOUS ACTIVITY	International Folk Dances

More information from: New England Folk Festival Ass'n.  
57 Roaslend St.  
Somerville, Mass. 02143

\*\*\*\*\*



# CONTRA DANCE

## YUCAIPA CONTRA

This nice contra was put together by Art Seele of Had-don Heights, N.H. It was called at N.H. Fall Camp, 1977 by Dick Leger.

Couples 1 - 3 - 5 - etc active and crossed over  
Suggested music: Any traditional-type tune you like -  
a jig works real well.

Do si do the one below  
Same girl swing  
Straight across right and left thru  
Right and left back  
Courtesy tuen and a quarter more  
Girls hook (R. elbows) turn a weathervane  
Cast off three-quarters round  
Opposite ladies chain (over and back).

If it bothers you to say "turn a weathervane", simply say "walk the line one time around". In other words - don't fight everything new. Remember: everything old was once brand new!

\*\*\*\*\*

Ritual Dance Weekend presented by the Country Dance and Song Society at Hudson Guild Farm near Netcong, New Jersey, March 2 to March 4; Friday supper to Sunday after noon. Write Country Dance & Song Society, 55 Christopher St. New York, N.Y. 10014 for further information.

The 20th Annual Buckeye Square-Round-Contra Convention will be held in Dayton Exhibition Center beginning at 8:00 P.M. on Friday, May 4, 1979 thru Sunday 5:00 P.M. May 6, 1979.

# TWO MIXERS

## FRIDAY NIGHT MIXER

Sicilian circle formation. Couples with men inside are called "first couples", others are called "second couples. Use any tune you like.

All dip and dive around the circle (2nd cpls arch and 1st cpls under. All moving forward, make 4 over & under movements and stop facing the 5th couple)

Right hand star with the same

Left hand star back to place

Same two ladies - BUT men turn ladies  $1\frac{1}{2}$  around and chain to the lady behind

Men turn this lady  $1\frac{1}{2}$  around to face opposite couple

All forward and back. Fwd again and do si do

Repeat as long as desired

## TURN THE GLASSES OVER

An American Play-Party Game. Circle of prtnrs. hands

Music: World of Fun M112 crossed, skating formation.

All Sing

1. I've been to Harlem, I've been to Dover  
I've traveled this wide world over  
Over, over, three times over  
Drink all the brandy-wine and
2. Turn the glasses over
3. Sailing east, sailing west, sailing over the  
Better watch out when the boat begins (ocean
4. Or you'll lose your girl in the ocean to rock

1. Promenade with partner until "turn the glasses over"  
2. Each couple "wrings the dishrag" 3. Girls continue marching in original direction; men reverse to march in opposite direction. People in the center join the men's line. 4. On word "lose" all grab new partner to begin dance once more.

## THANKS TO:

Martin Markham - cigars  
 Roger Whynot - square dance 45 rpm  
 "Duke" Miller - recipes & cigars  
 M&M Joe Hritz - folklore & history items  
 Mae Fraley - cookbook  
 The John Wallace's - photographs  
 M&M Bev Wilder - Christmas greens  
 Senora Libertad Fajardo - Philippine cigars  
 Donna Hinds - Cotillion programs  
 Mary Gillette - Cincinnati Festival Program  
 M&M Daniel Foley - "Club Canadienne"  
 M&M Arthur Selvi - Box of cigars  
 Mae Fraley - Cotillion music & directions  
 Rich Castner - Book "Monadnock Journal"  
 Anonymous - 2 dance books & candied fruit

DIED: Dec. 6, 1978 - Bob Richards

\*\*\*\*\*

"I love these rural dances - from my heart I love them. This world at best, is full of care and sorrow, the life of a poor man is so stained with the sweat of his brow, there is so much toil and struggling and anguish here below, that I gaze with delight on a scene where all those are laid aside and forgotten, and the heart of the toil-worn peasant seems to throw off its load."

Henry Wordsworth Longfellow

"Dancing in all its forms cannot be excluded from the curriculum of all noble education; dancing with the feet, with ideas, with words, and need I add that one must be able to dance with the pen."

Friedrich Wilhelm Nietzsche

"Those move easiest who have learned to dance."

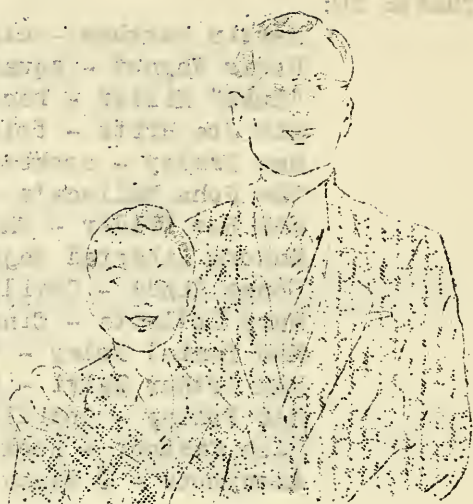
Alexander Pope

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# THE WAY

# IT WAS



## Advertisement

Old Folks Dance  
in Wilkey Hall  
Roxbury Street

Saturday evening, Sept. 23

The public is cordially invited

Objectionable parties need not apply

Music by Matnard

Tickets 25¢

Keene Evening Sentinel

9/23/11

There must be a number of people living in Keene who remember local events as far back as 1840, among which were singing schools, dancing schools, concerts by popular singers and musicians and many other social happenings that made life enjoyable to young and old.

Dancing was not so universally common seventy years ago as it is at this day, many parents objecting to its practice by their children and refusing to countenance it in any way. However, the terpsichorean art was taught to some extent and soon became quite common among the young people. In 1840 a Mr. Weaver, of Boston came here and taught a private class in "dancing and deportment." He was an accomplished teacher and a fine

flute player which made him quite a favorite with the townspeople. He frequently remained in town over Sunday and attended the First Church, where he became acquainted with the choir and musicians and was finally invited to aid the singers with his flute playing. This was objected to by a few straight-laced church members because he was a dancing master, but when it was found that he played regularly in a Boston church when at home the objection to his joining the choir was withdrawn. Mr. Weaver taught several terms here and made many friends among Keene people.

At the close of Mr. Weaver's schools a grand ball was held at Emerald House hall. Everybody was invited and there was a very general attendance from all classes of society. Some of the "upper crust" ladies made a little excitement in the hall by declining to dance with farmers and mechanics, and a gentleman of their class came near making a scene when he withdrew from the party, remarking that "turkeys and dung fowl cannot mix". The offensive remark was taken up and repeated - whenever thereafter a society event of any kind was under consideration. The exclusive element soon after had a ball at the same place, excluding all who did not receive special invitation. It was derisively called a "turkey ball", and those who attended were known as "turkeys" and were classed as the "aristocracy of Keene". This element of society flourished for a time, and even at this day is not wholly extinct!

Dancing parties in those days began early and held late, sometimes until daybreak. Invitation cards usually announced the time of day for the dancing to begin. Thus, a "Country Boys Dance" at Keyes's hall on the evening of Feb. 18, 1845, was called for 6:30 o'clock. Another the same evening at Eagle Hotel hall was to begin at 6 o'clock. A military ball at Emerald House hall on Jan. 14, 1847, began at 4 o'clock, according to the invitation card which was signed by 15 sponsors. Other invitation cards in possession of the writer show that

6 o'clock was the average hour of meeting for a dance. The cost of attending a ball or dancing party was determined by the number present, no tickets were sold as at this day, and no one knew how much he was to be assessed until the count was made. One party held at the Emerald House in the winter of 1847 cost each man present \$4.80. This was an unusual assessment and caused a panic among the young fellows, who shortly went home "dead broke."

<<->>

Another early dancing school held in Keene was taught by T.P. Ames of Peterboro in the winters of 1847 and 1848. The course consisted of twenty-four lessons - one each week during the winter. Mr. Ames was a popular teacher, although a strict disciplinarian, requiring respectful obedience to the rules and tolerating the presence of no one who visited the bar room of the hotel during school hours. After the first six lessons Mr. Ames brought with him a fine orchestra of six pieces which furnished music for dancing until 10 o'clock free of charge - after which time a charge of one dollar per hour for each musician was made, which was easily raised among the 120 pupils attending the school, and dancing would continue until a late hour of the night. It was a pleasant and happy party that assembled at Emerald House hall every Friday night for six months, and the name of nearly every one of the dancing class could be given here if space allowed, most of them have "gone over the divide", but quite a few still remain.

<<->>

Previous to the Ames school "Dancing Master Stevens" of Surry taught a small class at Eagle hall. He was almost a giant in height and in his appearance and dress resembled an old fashioned New Hampshire farmer, but when he drew off his cowhide boots and replaced them with a shiny pair of dancing pumps and donned a dress coat and white necktie he was a fine looking gentleman and as agile as any of his pupils. He taught con-



Elsmore is deeply interested in the immediate history of each violin he touches, as well as the history of violins in general.

☺ ☺ ☺

"Of course, you can't always determine the exact age or worth of a violin," he went on. "Even the inside signature plate is not all that reliable, because there has been a lot of label switching through the years. Also, some plates don't signify "Copy" when, in fact, the instrument is a copy."

☺ ☺ ☺

The most-valued violins today are original Stradivarius or Guarnierius instruments.

☺ ☺ ☺

"It's difficult to say just how much they'd be worth," Elsmore said. "Like fine art, their value is determined by collectors and dealers. And, of course, any one lucky enough to own one isn't about to part with it. If an original were to become available though, I can't imagine it changing hands for less than \$100,00."

☺ ☺ ☺

Stradivarius, assisted by his sons, reportedly made more than 1,00 violins, about 600 of them are known to exist today. Stradivarius (1644-1737) brought the violin to its present-day "perfect" proportions. It's lightweight, the body measures 14 inches, and its waist design looks beautiful and contributes to versatile bowing techniques.

☺ ☺ ☺

Elsmore tries to play his violin every night, but he often fails, for repair work takes priority. "After all," he said, "someone out there is always waiting to become a violinist."





## MISSING THE BOAT

by HARRIET MILES

Seems to me that most of the authorities on "How to Keep Fit" are missing a very useful boat.

You hear a good deal about "Regular exercise to stay young". Jogging, walking, participating in active sports; all of these gets lots of coverage in news media. You could collect a tremendous library of "how to" books on all sorts of exercise.

<<->>

Why don't some of these experts go to a square dance or two? They'd see some of the mild exercise they recommend; the fast walk, so beneficial to the circulation. No, we don't skip. Movies and TV commercials using professional dancers often give a wrong impression.

<<->>

Exercise experts would approve of square dancing's arm and shoulder exercise: just a few star-thrus, box the gats, and California twirls help to firm up important muscles.

interest investigation into myths that have lived for many, many years. The author contends and I certainly agree with him, that no one is completely free from superstition and he supports his contention with statistical reports. If you think that you are free from all superstition, ten chapters listing hundreds of superstitions will provide you with at least one that you adhere to.

In an age of science where so much knowledge and logic are employed, superstitions could or should have been abolished, but the phenomena still exists. Barry sums up his thesis like this: "Superstition, then, is but one chapter in the story of man's age-long quest for security. And security will smash superstitions, where education, prohibition, sermons, satire, and science have miserably failed." Highly recommended.

THE DOCTOR IN HISTORY, LITERATURE, FOLKLORE, Edited by William Andrews. The Hull Press, 1895. viii x 287 pp. Frontispiece and Illustrations; Preface; Index. Republished by Gale Research Co. Detroit, 1970. L.C. Card No. 74-99779. ISBN 0-8103-3595-6. \$12.50.

Treating the more interesting phases of the medical profession, The Doctor in History, Literature, Folklore, is a collection of 20 essays written for this book by various authors, and covers the many types of doctors that have emerged over the centuries, especially when the "medical profession" included so-called charlatans and quacks.

The doctor is described as a barbar, royal physician, faith healer, and mountebank when the art of surgery and the trade of barber were combined, and when magic and salesmanship were intertwined with scientific knowledge. The anthology also discusses plagues, body snatching, medical folklore, physiicians' fees, literary doctors and doctors in literature. A fascinating book.



FOLK LORE, OLD CUSTOMS, AND SUPERSTITIONS IN SHAKESPEARE LAND. London: Mitchell Hughes and Clarke, 1930  
viii x 167 pp. Foreword; Footnotes; 8 Appendixes; Index  
Republished by Gale Research Co. Detroit, 1973. L.C.  
Card No. 73-2830. ISBN 0-8103-3269-B. \$11.00

Drawing upon living traditions as well as historical research, the author, James Harvey Bloom, gathered and arranged much material on the folklore and customs of the Warwickshire villages of England. The lore and legends recounted stretch from ancient to modern times. All aspects of daily life and group habits are covered in the 20 chapters including: The Farmer and His Men; Christening and Birth Customs; Woman's Indoor Work; Death and Funeral Customs; Dress; the Farm-house and Cottages; Occult Influences; Folk Rhymes; the Poor; and many others.

Many of the old customs and superstitions included in the book were gathered from the author's elderly friends and from documents. In order to present a cohesive and understanding essay on each topic, the author included the general trend of history along with first-hands accounts. A worthwhile book for the folklorist.

\*\*\*\*\*

Ada & Jas Dzienanowski lead a Polish Dance Workshop for the Oak Ridge Folk Dancers in Oak Ridge, Tenn. Dates- March 21 - 25, 1979. Write Ruth Young, 227 West Fairview Road, Oak Ridge, Tenn. for more information. Incidentally the Dzienanowskis are moving to 2928 North Downer Avenue, Milwaukee, Wis. 53211. Kamil has been appointed a visiting professor of history at the University of Wisconsin.

WEATFAIR is pleased to announce that the 4th annual Old Time Country Music Contest and Pioneer Exposition will again take place in Council Bluffs, Iowa on the expansive 86 acre lawn of Westfair over Labor Day Weekend, Aug. 31 - Sept. 2, 1979.

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# IT'S FUN TO HUNT



The following items are from the pages of The Cheshire Republican, a newspaper published in Keene, N.H. for 85 years, until 1914. We find these dance items of interest.

12/5/90 Troy:- The annual concert and dance given by the Hamilton Engine company was a great success, 120 couples were present at the dance, many being from out of town. The music by Appleton's Orchestra of Peterboro was first class.

12/12/90 West Swanzey:- The Champion Engine company No. 1, had its 10th annual concert and ball on Wednesday evening. Music was furnished by Eastman & Mowrey's orchestra of Manchester, W.B. Cook, prompter. There was a hot turkey supper at Evans'.

12/19/90 West Chesterfield:- The dance on Dec. 12 was well attended, about 80 couples joining in the dance besides many who did not dance.

12/26/90 Winchester:- It will no doubt be a pleasure to a great many to learn that Dan Burbank, who was connected with Putnam & Burbank's orchestra a year ago, is a member of Kendall's celebrated orchestra of Gardner, Mass. which is to furnish music for the concert and ball given by the Murray Guild, Thursday evening, Jan. 1, and it is hoped it will be well patronized and show Mr. Burbank that he is not forgotten.

\*\*\*\*

1/2/91 Local Affairs:- The Pilgrim Fathers held the first of a series of socials and dances at the Armory last evening, which was largely attended. Refreshments were served and everybody reports a good time.

Munsonville:- The Christmas ball which came off in Union hall Thursday evening was quite a success. Music was furnished by the Reynold's Sister's orchestra. The first part of the evening was a concert, after which about 50 couples joined in the dance. Supper was provided by Mr. and Mrs. Frank Wilson.

<<->>

2/9/91 Local Affairs:- Prof. W.A. Barrington, of this city, has bought the stock, tools, plates and good will of D.A. Andrew & Co. publishers, of Williamsport, Pa. and will issue to band leaders and bandsmen, new music for both orchestras and brass bands.

Gilsum:- Mrs. Sullivan has Mason Carpenter of Surry at work upon the hotel, converting the dance hall into sleeping rooms, in order to meet the increasing demand for accommodations.

Marlow:- The New Years' Ball at the Forest house was a complete success in every respect. There were 100 couples present. The supper was one of the Colonel's best. The company was a fine one, and everything passed off perfectly satisfactorily. Music by Pratt's orchestra, F. Roundy, prompter.

<<->>

1/16/91 Local Affairs:- The young old folks will take their 10th annual sleigh ride on the cars (this time, and as lately) Friday evening, Jan. 24. and visit the Dinsmore at Walpole. Uncle Daniel will be there, which "will help some." Music, card playing, dancing and a general good time is insured.

Concert and Dance:- Pokohoket Tribe, I.O.R.M. has engaged Edmands orchestra of Boston to furnish music for a grand concert and dance to be given at Armory



hall, next Monday evening. This orchestra comes highly recommended and as it is their first appearance in this city, none should fail to hear it. Concert tickets can be obtained at Bullard & Shedd's drug store, and dance tickets of members of the tribe.

West Chesterfield:- The Ladies S. Society connected with the Universalist church will hold their annual festival Jan. 20 in its hall. There will be a sale of useful and ornamental articles and a bed quilt will be given away to the one guessing the nearest to the number of seeds in a squash, and many other attractive features to conclude with an oyster supper and dance. Music, Philharmonic orchestra, A.H. Hines, prompter. A cordial invitation is extended to all.

Swansey:- The friends and neighbors of William C. Belding to the number of 100 or more, spent the day and evening with him on Saturday the 10th inst. helping him to celebrate his 65th birthday. The day was pleasantly passed in a social manner, and dancing in the evening with music by Hill's orchestra. The tables were spread during the day and evening with plenty for all.

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1/30/91 Alstead:- The Universalist festival held on Friday evening of last week was a decided success. A more civil or orderly company could not well have been gathered. Among the articles disposed of was a nice rocker which fell to our grammar school teacher, O.S. Harris, who guessed the exact number of seeds in a squash - 170. Dancing was indulged in by 50 couples. Music was furnished by the Gilsum band.

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2/13/91 Mother Goose Costume Party:- The costume party given at the Armory by the Channing Guild, Monday evening, was largely attended. Every seat in the hall being occupied while many had to stand. About quarter to eight Maynard's orchestra was on hand and discoursed some of its fine music until the commencement of the exercises. Promptly at 8 o'clock Mother Goose and her son

Jack entered the hall. She was soon recognized by her many friends who pronounced her "make up" just the thing. Having taken her position in the center of the hall, she began the recitation of her well-known nursery rhymes, each character or group as their name was called entering the hall from the parlor. Following the introductions was the march by the entire Mother Goose party. As soon as the march was completed sets were formed for the first quadrille in which the Mother Goose characters all took part. The receipts for the evening from the door and dancing tickets were \$170.80.

Alstead:- Some 20 couples from Gilsum enjoyed the hospitality of Landlord Chapin last week Wednesday evening. The party was accompanied with music, so that all who wished could engage in dancing. A few from this place joined the dancers by invitation.

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West Chesterfield:- At the assembly Friday night there was a large gathering from all quarters, more than 60 couples joining in the dance, beside many spectators. More than 80 partook of the chicken supper.

Stoddard:- Forest Grange is to have a grand concert at the Town hall on Tuesday next, Feb. 24. They have engaged the Reynold's Sisters orchestra. After the concert there will be a grand ball and a good supper. All who come will have a good time.

<<->>

2/27/91 Local Affairs:- B.F. Osgood and Emmons Ball are making arrangements for a grand masquerade ball to be held in this city Wednesday evening, April 1. A large number of tickets have already been subscribed for.

Alstead;\* The dedicatory exercises took place Thursday week. As was expected many from the adjoining towns as well as some from abroad being present. The building is really a handsome and commodious one and reflects

both upon the town and the builders. Some 90 couples indulged in dancing in the evening. Music by Leitsinger's orchestra of Brattleboro, Vt. There being an overabundance of food provided it was thought best to gather at the hall on Tuesday evening of this week to eat, drink and be merry, which was accordingly done.

E O E

3/13/91 Local Affairs:- The closing night of the Keona dancing class, which has been very successful under the instruction of Mrs. J.C. Howard occurred Wednesday evening. It was a highly enjoyable affair to many young people taking part, and the costumes of the ladies, were elegant and very attractive. Mrs. Howard will open a juvenile class in dancing, at the Armory Saturday afternoon.

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3/27/91 Merlow:- Prof. Barron who has spent some time here has returned to Boston. He was a fine musician and we shall miss him at our sociables.

Stoddard:- We understand there is to be a dance and supper at Town hall, Friday evening, 29th under the management of W.W. Dunn of Munsonville. A good time may be expected.

Local Affairs:- The annual fair of Friendship Rebekah Degree Lodge held at the Armory Wednesday and Thursday evenings closed with dancing, after excellent music by Mechanics' orchestra. The attendance at the fair has been large, and quite a sum will be realized to apply toward the proposed new building for the several Odd Fellows societies in town.

E O E

6/12/91 Local Affairs:- The St. James parish strawberry festival last week was very successful and the ladies cleared bout \$100. An unusually large number took supper and various articles were sold. There was also an opportunity for dancing after the tables were removed.



Swansey:- A very enjoyable time is reported to have been had at the golden wedding of Leander Page and wife, with dancing on the "face of Mother Earth" in the evening. Two hundred people called during the day and evening to congratulate them.

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7/17/91 Walpole:- The dedication of Mr. Amory's new barn took place last Saturday evening. About 20 couples consisting of the workmen on the place and invited guests, enjoyed a dance, games, and refreshments in a quiet and pleasant manner.

— O —

8/21/91 Munsonville:- The annual town picnic came off Wednesday. The day was pleasant, and as on all former occasions all seemed to enjoy themselves in meeting and conversing with old friends. The Munsonville brass band enlivened the occasion with excellent music. The annual picnic dance in Union hall came off in the evening.

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COUNTRY DANCE IN CONNECTICUT presents traditional New England Contra Dancing 1st & 3rd Fridays of every month at St. James Episcopal Church Hall, 1018 Farmington Ave West Hartford, Conn. 8:-- P.M. Admission \$2.00. Ralph Sweet, Caller. Live music.

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The money that a fool is soon parted from probably won't stay with anybody else very long either.

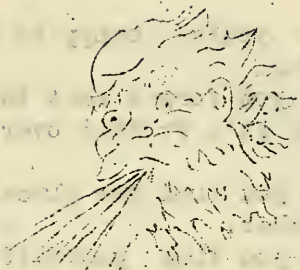
The world would be a much nicer place if the busybodies could be convinced to do nothing when there is nothing to do.

The best investments always are the ones you were not clever enough to make.

\*\*\*\*\*

# YOU KNOW IT'S

## WINTER WHEN--



When your hair sticks straight up, and when you're extra careful about turning on the television because of the static electricity.

When you remember, too late, that there are two weak cells in the car battery.

When you can't remember how much work it was to mow the lawn; and when you finally find the rake that's been missing since October - by stepping on it under the snow.

When it takes two minutes less to race to a hot shower, but five minutes longer to take it.

When the dog's water dish stays inside.

When you suddenly start noticing the travel ads in the Sunday paper.

When you switch from gin to whiskey.

When you should be cutting firewood for next year, but are frantically buying it for this year.

When you're glad to have a number of magazine subscriptions and when you rediscover some good books.

When you'd long for someone to say: "Hot enough for you?"

When you get "ring around the shoe" from road salt instead of "ring around the collar" from sweat.

When you don't wash your car, but should.

When you hang up the laundry in the living room.



When you're happy to see even a blue jay at the bird feeder.

When you forget what the view is from your window, because it's frosted over.

When you find the places you forgot to weatherstrip in November.

When you find yourself being extra friendly to people who have snowplows.

When you think you should go to bed because it's so dark outside - but it's only 7 o'clock.

When you learn some new curses, and some new prayers, while driving through a major snowstorm.

When your ankles and feet hurt from the skates, and your leg is broken from skiing, and your back hurts from the shoveling, and your elbow hurts from where you fell on it when you went outside wearing leather-soled shoes.

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#### REMEMBER WHEN - -

When songs on the Hit Parade were popular and known by folks of all ages - and it was possible to hum the tune and understand the words?

It hadn't yet become necessary to depend on a supermarket's public address system in order to hear melodious music presented in well-balanced programs?

The record companies printed the threat "Not Licensed For Radio Broadcast" on their record labels - fearing that hearing the records for free would keep people from buying the discs?

You used to sing-along with the rest of the theater audience while the theater organist supplied the accompaniment, and all you had to do was to follow the bouncing ball from syllable to syllable of the words up there on the big silver screen?



# WHAT THEY SAY IN NEW HAMPSHIRE



It's good riddance to bad rubbish.  
He's barking up the wrong tree.  
Give him enough rope and he'll hang himself.  
She drew his chestnuts out of the fire.

It depends on whose ox is being gored.  
Let him stew in his own juices.  
That's a horse of another color.

He's only scratched the surface.  
There it is in a nutshell.  
He never lags in the breeching.

He don't amount to a hill of beans  
He's the apple of her eye.  
He's on Easy Street these days.

Now you're talking turkey. He grows like a weed. Dead  
as a doornail. Quiet as a church mouse.

Clean as a hound's tooth. Slippery as an eel. Scarce  
as hen's teeth. Knee-high to a grasshopper. Slower'n  
molasses in January.

Don't look a gift horse in the mouth. Faint heart nev-  
er-won fair lady. A bad penny always turns up.

If you make your bed, lie in it. He had to eat crow.  
Put your nose to the grindstone. Make a mountain out  
of a molehill.

# Olds and Ends Of Folklore

## SOME IMPROBABLE THINGS YOU KEEP HEARING ABOUT

Blankets of snow and needles in haystacks, the foreseeable future, things that are white as sheets or warm as toast or all wool and a yard wide.

Dor't let anyone catch you asleep at the switch, beating a dead horse, blowing your own horn, with ear to ground, riding a gravy train, viewing with alarm or being fresh as a daisy or old as the hills.

Consider that nothing is clean as a whistle, clear as mud, brown as a berry nor cool as a cucumber. It takes intestinal fortitude not to be a pain in the neck, have a checkered career, be a blushing bride, eager as a beaver or quick as a bunny.

\*\*\*\*\*

If you hold that "nothing's impossible"  
I'll straighten you out with this clue;  
On the eve of your wedding try changing  
The "Jane" in your tattoo to "Sue."

With seven children grown and gone,  
My leisure time stretched out from morn  
To Cronkite and the late, late show  
- - And then my first grandson was born.

\*\*\*\*\*

Be a good listener, but be careful who you listen to.

Beware the man whose eyebrows meet,  
For in his heart there lies deceit.

Gypsies say that a mile on the chin means that the person has a very amiable disposition. They also believe that putting dandelion leaves in your salads is especially good for diseases of the heart and liver.

In Maine they used to say that eating pumpkins was good for the eyesight.

NEARLY FORGOTTEN SOCIAL EVENTS:- Hayrides, clambakes, strawberry socials and bean suppers.

FOLKLORE tells us that seeds that mature above ground should be planted in the morning, while for crops that ripen underground, seeds should be planted in the afternoon.

You'll not win at cards if you play while sitting in a rocking chair.

There's an old Irish recipe for longevity which goes: "Leave the table hungry; the bed sleepy; and the tavern thirsty".

You'll be kissed if you sneeze twice. Sneezing three times means you'll get a letter.

It's unlucky to marry one whose birthday is in the same month as your own.

To dream of roses is a good sign and you can anticipate pleasant times ahead.

A person with a gap in his front teeth is supposed to be lucky and, if the teeth are wide enough apart to insert a small coin the person should become very wealthy.

When your ears burn, someone is talking about you.



## LEGEND OF THE VERONICA

"An ancient tradition of the Catholic Church relates that when Jesus was on his way to Calvary, he passed the home of a certain Jewish maiden who, when she saw the drops of agony on His brow, ran after Him along the road to wipe His face with her kerchief. This linen the monks declared ever after bore the impress of the sacred features. When the church wished to canonize the pitying maiden, an abbreviated form of the Latin words (vera iconica, true likeness) was given her, "St. Veronica", and her kerchief became one of the most priceless relics at St. Peter's, where it is still preserved. Medieval flower lovers named this flower Veronica for a fancied resemblance to this relic."

## INTERNATIONAL PROVERBS

### English

Better be the head of a dog than the tail of a lion.  
 What can't be cured must be endured.  
 A bird in the hand is worth two in the bush.  
 There is only one pretty child in the world, and every mother has it.  
 Praise the child, and you make love to the mother.

### German

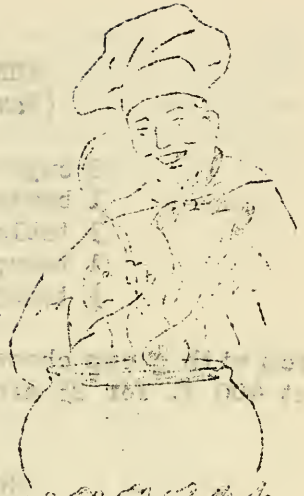
Every man thinks his own geese swans.  
 In a dream one gets what one covets awake.  
 No one can blow and swallow at the same time.

## SCANDINAVIAN

If envy were a fever, all mankind would be ill.  
 A bird on the fire is worth many in the air.  
 A child learns to talk quicker than to keep silent.  
 A new net will not catch an old bird.  
 Who does not feed the dog feeds the thief.  
 You can't shoe a running horse.

# A LEGACY OF RECIPES

by ROSE-MARIE PROVENCHER

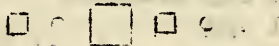


If you've never become acquainted with some of the good things concocted in a French-Canadian kitchen, it's high time you discovered what good cooks they are! Although many of our French-Canadian neighbors are sixth and seventh generation Americans they cherish their special recipes, many of which originated in Normandy more than four hundred years ago.

## ROAST PORK STEAKS (Filletts de Porc Roti)

- 4 thin slices pork steak
- 6 cooked mashed potatoes
- $\frac{1}{2}$  teasp. marjoram
- 1 minced onion fried in
- 2 tablespoons butter
- 1 teasp. salt
- $\frac{1}{2}$  teasp. pepper

Mix the ingredients well and roll and tie them inside the steaks. Cover with a mixture of 2 tablespoons bacon fat and 1 teaspoon prepared mustard. Bake at 350 F. in a pan with  $\frac{1}{2}$  cup water for one hour. Baste every 15 minutes. Be sure the ends are tied so the water will not reach the potato. Serves 4.



### TURNIPS CANADIAN STYLE (Navets mode Canadienne)

- 2 cups : ined turnips (cooked)
- 1 beaten egg
- 3 tablespoons butter
- 1 teasp. salt
- $\frac{3}{4}$  teasp. pepper

Top with  $\frac{1}{2}$  cup cheese sauce and buttered crumbs. Bake at 400 F. for 25 minutes. Serves 4.

### NORMANDY STYLE APPLES (Pommes Normandes)

- 6 or 8 large apples
- $\frac{3}{4}$  cup sugar
- $\frac{1}{3}$  cup water
- Rind of 1 lemon, grated
- 1 Tablespoon white wine

Peel, core and slice apples in 6 or 8 sections. Sprinkle with lemon juice to prevent darkening while slicing. Make the syrup by bringing the other ingredients to a boil, then simmer the apples in it until just tender. Cool and serve. Serves 6 to 8

### SUET PUDDING (Pouding au Suif)

- |  |   |
|--|---|
| 1 cup plum raisins soaked<br>in hot water 20 minutes | 1 teasp. ground cloves  |
| 1 cup finely minced suet                             | $\frac{1}{2}$ teasp. mace                                     |
| 3 cups flour   | 1 teasp. salt   |
| 1 teasp. baking soda                                 | 1 cup sour milk or sweet<br>milk with 1 tablespoon<br>vinegar |
| 1 teasp. cinnamon                                    |   |
| 1 cup molasses                                       |   |
| 1 egg  |   |

Mix the first two items, next add the following six i -



tems, and finally beat in the milk, molasses and egg. Fill a pudding mold or tin can  $\frac{2}{3}$  full and tie a greased cloth over the top. Set in a kettle of boiling water so that water will come to within 2 inches of top of mold. Cover kettle and steam 3 to 4 hours. This can also be cooked in a floured pudding bag. Serve with lemon sauce. Serves 6 to 8.

### FRUIT FRITTERS

(Beignets aux Fruits)

4 apples, peaches or  
apricots  
 $\frac{1}{2}$  cup orange juice  
4 tablespoons sugar  
3 tablespoons rum, or  
rum extract  
1 cup flour

$\frac{1}{3}$  cup sugar  
1 egg lightly beaten  
 $\frac{1}{4}$  cup milk  
1 teasp. baking powder  
2 tablespoons butter  
 $\frac{1}{2}$  teasp. salt  
 $\frac{1}{4}$  teasp. vanilla

Peel, core and cut each piece of fruit into six wedges. Mix orange juice, sugar and rum or rum extract, and marinate fruit in this mixture for 30 minutes. Dip in a batter made from the remaining ingredients, and let stand 1 hour. Deep fry until browned. Serve with apple jelly or maple syrup. Serves 4.

### PORK PIE

(Tourtiere)

This is the famous meat pie traditional at Christmas or other special occasions. There seems to be nearly as many ways of preparing it as there are French-Canadian cooks. Here is one way, exactly the way a lovely cook from nearby Marlborough, N.H. wrote it out.

1 lb. ground pork. Cook with 1 onion that has been put through meat grinder and small amount of water. When done put 3 or 4 potatoes (cooked the night before or left over) through meat grinder also. Season with cinnamon and cloves to taste. Place filling between crust. - bake at 350 F. till golden brown.

## WIFE SAVERS

At cleanip time around the house add three tablespoons of washing soda to a quart of warm water - to make wood work, tile, glass, and painted surfaces sparkle.

To remove old decals, douse them with hot vinegar, let them soak for a few minutes, and they'll wash off without damaging the surface.

For a different soup treat, add a cupfull of cooked, dried broccoli to tomato soup.

Mothers should know, in this bubble-gum age that they can remove gum from child's hair with olive oil - or the white of an egg.

If you need an emergency piece of chalk to mark a hem-line, try making your marks with an aspirin tablet. It works!

Dip scissors repeatedly in hot water to cut a smooth edge on any foam rubber article.

Add a tablespoon of butter to water in which corn-on-the-cob is boiling for that old fashioned taste.

Dried potato peelings burned in your fireplace will do a good job of cleaning the chimney.

To clean tarnished silver, sprinkle with baking soda and rub with a soft cloth dampened in hot water.

Save white candle stubs and use them to protect any ink wrtten addresses on packages you send through the mail. Rub the dandle stub over the address after the ink has dried. This protects the writing yet it remains perfectly clear.

The key to a sardine can, when used as a tool to open the sliding tops of spice cans, saves fingernails.



## NORTHERN JUNKET

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### THANKS TO:

All who sent Christmas or Birthday cards.

\*\*\*\*\*

Another NEFFA Couple Dance Workshop, March 10, 2 - 5  
p.m. with Conny & Marianne Taylor, Girl Scout House,  
Concord, Mass. Emphasis on pivoting and turning dances.  
Learn such dances as Hambo, Zwiefacher, Waltz, Polka.

\*\*\*\*\*

NEFFA ON SUNDAY PRESENTS A Country Dance for Contra Dan-  
cers, Sunday March 18th, 7:15 p.m. at the First Congre-  
gational Church, Cambridge. Each dance will be called -  
but some familiarity with contras or English dances  
will be presumed.

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